



# INDIAN MUSIC AND THE WEST

---

GERRY FARRELL



Ex. 1.2





## Moderato

Musical score for Ex. 1.3, Moderato, in 2/4 time. The score is written for piano (p) and consists of two systems, each with a treble and bass staff. The key signature is one flat (B-flat).

The first system contains four measures. The first two measures feature triplets of eighth notes in the treble staff, with the first measure starting on a B-flat and the second on an A. The bass staff provides a simple accompaniment of quarter notes. The last two measures of the first system show a continuation of the treble staff melody with eighth notes and a final quarter note, while the bass staff has a half rest followed by a quarter note.

The second system also contains four measures, mirroring the structure of the first. It concludes with a double bar line and the word "etc." written to the right of the staff.

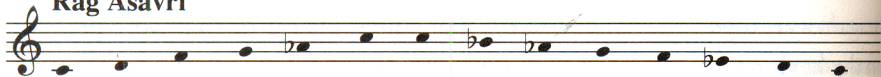


Ex. 1.4



Ex. 1.5

**Rāg Āsāvrī**



**Rāg Jaunpurī**



**Rāg Devgandhar**







This particular example is also of interest from the rhythmic point of view. Certain *tāls*, or rhythmic cycles, in Indian music, in particular *dādrā* (6 beats) and *kaharvā* (8 beats), are associated with lighter forms of vocal music:

*Dādrā*:

X				2	
	1	2	3		4 5 6

*Kaharvā*:

X					2	
	1	2	3	4		5 6 7 8



# Moderato



Dādrā Tāl: | <sup>X</sup>1 2 3 | <sup>2</sup>4 5 6 |

# R E K H T A H.

ریختا

Shushah myri bear,

Herodes,

♩: S:

Pia.

Adagio, ♩: S:

Fine. Pianiss. Fort.

Second system of the vocal melody, continuing the melodic line.

Third system of the vocal melody, with dynamic markings: Pia. Fort. Pia. Fort.

Fourth system of the vocal melody, continuing the melodic line.

Fifth system of the vocal melody, ending with a repeat sign and a fermata.

Sixth system of the vocal melody, ending with a repeat sign and a fermata.





### Tuning Method of the Philharmonic Society's Organ.

Pitch C is taken as first white—left centre of key-board. Black keys when mentioned below are distinguished by black type, as **3**.

1		2		3		4		5		1		2	
c#		e b		g b		a b		b b		c#		e b	
250		264 $\frac{3}{4}$		355 $\frac{1}{2}$		379 $\frac{2}{7}$		426 $\frac{2}{3}$		500		568 $\frac{1}{2}$	
1	2	3	4	5	6	7	1	2	3				
c#	d	e b	f	g	a	b b	c#	d	e b				
40	2	300	320	360	400	450	480	533 $\frac{1}{3}$	600				

From pitch C (1 left of centre) tune without beats:—

5 ( $\frac{3}{2}$ ), 4 ( $\frac{4}{3}$ ), 6 ( $\frac{5}{3}$ ), 3 ( $\frac{4}{2}$ ).

From 5 — 7 ( $\frac{7}{4}$ ).

From 4 — 2 ( $\frac{5}{8}$ ), 5 ( $\frac{5}{4}$ ).

From 6 — 1 ( $\frac{3}{4}$ ).

From 2 — 3 ( $\frac{3}{4}$ ).

From 5 — 2 ( $\frac{5}{4}$ ).

From 2 — 4 ( $\frac{3}{4}$ ).

### Guide to Ragas in Volume II Ragas of Hindustan.

Bagesri—1, 4 (ri **3**).

Adana Bahar—(with ri b) 4; (with ri b) 1.

Bhairav—(approx.) with ri, dha b) 2.

Scale = 2, 3, **3**, 4, 5, 7, 2, 2

(with ni b (tattivra), ri, dha b, ga b) 6.

Bhairavi—6, 2 (2, 2, 4, 3, 6, 5, 1, 2).

Bhimpalasi—1.

Blup—(with dha b) 4, 5 (5, 1, 2, 4, 3, 5).

(with dha b) 5 (5, 1, 2, 4, 5, 5).

Bihag—5, 2 (ga is 3).

Bilaval—5 (dha is 3) 4.

Desh—4.

Deshkar—1, 4 (4, 3, 6, 1, 2, 4).

Dev Gandhar—2 (2, 2, 4, 3, 6, 5, 1, or 1, 2).

Dhanasri—1, 4 (ri is 3).

Hamir—5, 2 (ga is 3).

Hindol—5, 2 (2, 3, 6, 1, 2).

Jivanpuri—6, 2, (ma is 3).

Kamod. Yamankalyan.—same as Bihag.

Kanada—1.

Kafi—1, 4 (ri is 3).

Kedar—5 (dha is 3).

Khamaj, Khamavati Malhar—same as Bilaval.

Lalit.—5, (ri is too low).

Malkans—6, 2 (ma is 3).

Marva—5 (5, 7, 2, 3, 3, 6, 5).

Megh Malhar—5 (approx).

Miya Malhar—4.

Multani—2 (ma is too high).

Paraj—2 approx. (2, 3, 3, 4, or 6, 5, 7, 2, 2)

Puriya—2 or 5 (ri is too low).

Purvi—Same as Paraj.

Ramkali—2 (see Bhairav).

Sankara—5, 1, 2 (ga is 3), 4.

Sarang—5, 4.

Gaud Sarang—2.

Srirag—Same as Purvi (2, 3, 3, 6, 5, 7, 2, 2).

Todi—6, 2, 3, (all approx.)

Note—In the case of ga, ma, ni is the old  $\sharp$  (tivra).

$\flat$  in the case of ri, dha is the old  $\flat$  (madhya or shuddh tivra).

$\sharp$  in the case of ga, ma, ni, is the old  $\sharp$  (tattivra)

$\flat$  in the case of ri, dha is the old  $\flat$  (tivra).

These changes have been introduced by the Universal Notation.

Figure 2.1. The precise measurement of intervals was a topic that preoccupied both Indian and Western musicologists in the late nineteenth and early twentieth centuries. This is a diagram of the tuning system of the Philharmonic Society of Western India's organ.



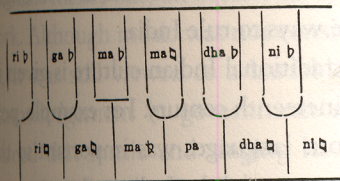
# THE DOUBLE BOX HARMONIUM

AS TUNED FOR

Shrimant Appasaheb, Chief of Sangli.

## THE BHAIRAVI PETI

The two outer stops.

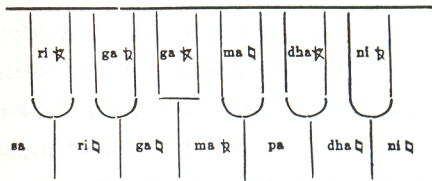


Comparative vibration numbers :—

sa 240, ri ♮ 270, ga ♮ 300, ma ♭ 320, pa 360  
 ri ♭ 256, ga ♭ 288, ma ♭ 324, ma ♮ 337½.  
 dha ♮ 405, ni ♮ 450  
 dha ♭ 384, ni ♭ 432

## THE KAFI PETI

The three inner stops.



Comparative vibration numbers :—

a 240, ri ♮ 266⅔, ga ♮ 300, ma ♭ 320,  
 ri ♯ 248⅔, ga ♯ 284⅔, ga ♯ (red) 280,  
 pa 360, dha ♮ 400, ni ♮ 450.  
 ma ♮ 337½, dha ♯ 373½, ni ♯ 426⅔

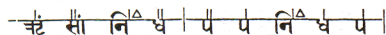
Tuning Method (without beats).

sa to pa  $\frac{3}{2}$ ; sa to ga  $\frac{4}{3}$ ; sa to ma  $\frac{5}{3}$ ; sa to ga ♭  $\frac{5}{3}$ ,  
 sa to dha ♭  $\frac{5}{3}$ .  
 pa to ri ♮  $\frac{3}{2}$ ; pa to ni ♮  $\frac{5}{4}$   
 ma ♭ to ri ♮  $\frac{5}{4}$ .  
 ri ♮ to ma ♮  $\frac{5}{4}$ ; ri ♮ to dha ♮  $\frac{3}{2}$ .  
 ga ♭ to ni ♮  $\frac{5}{4}$ .

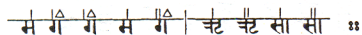
Tuning Method (without beats)

sa to pa  $\frac{3}{2}$ ; sa to ga ♮  $\frac{4}{3}$ ; sa to dha ♮  $\frac{3}{2}$ .  
 sa to ma ♭  $\frac{5}{3}$ ; sa to ga ♯  $\frac{4}{3}$ .  
 pa to ni ♮  $\frac{5}{4}$ ; ni ♮ to ma ♮  $\frac{5}{4}$ .  
 ma ♭ to ri ♮  $\frac{5}{4}$ ; ma ♭ to ni ♮  $\frac{5}{4}$ .  
 ga ♯ to dha ♯  $\frac{4}{3}$ ; dha ♯ to ri ♯  $\frac{5}{4}$ .

Figure 2.2. The tuning system for a double box harmonium belonging to Shrimant Appasaheb, Chief of Sangli, showing microtonal alterations for two Indian scale-types.



ख दु जं यं त स्वरं ० धि प

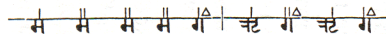


यं ० ख य मा अ सात् ल तं ॥ २२ ॥

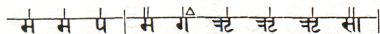
### शिखरिणी ।

जितोऽबोध्याभूपो विपुलवलशाली वज्रधन-  
स्त्वया हायद्रावादावनिपमदुर्गं प्रशंसितं ।  
तथा दिक्षीशस्य प्रकृतिवलहन्ते स्वरुता  
स्वसेनाभिर्नखा समरजयभूता विभवदा ॥ २३ ॥

### रागिणी वागीश्वरी ।



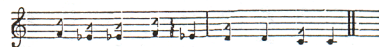
जि तो यो ध्या भू ० पो वि पु



ल ख ल श ली व ज्ञ ध न



ncha du rja yañ, ta syá — dhi pa

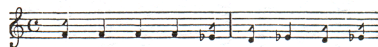


tyañ — sva ya má tma sāt kri tañ. (32.)

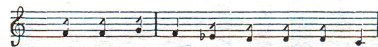
(33.)

THOU hast beaten the mighty and Kubera-like-wealthy king of Oude, and humbled the pride of the king of Hyderabad; and having routed the adherents of the Emperor by means of thy own forces, hast re-established thy supremacy over Delhi—a supremacy which has added much to thy wealth and glory.

### RĀGINĪ BĀGĪŚVARĪ.



Ji to yo dhyā bhū — po bi pu



la ba la s'á lī ba bu dha na,

Ex. 2.2 God Save the Queen

H			
M	C	C	D
L			

God save our gra — cious Queen, Long live our

H				
M	E	D	C	D
L				

no — ble Queen, God save the Queen. Send her vic-

H				
M	G	F	E	F
L				

o — ri — ous, Happy and glo — ri — ous, Long to reign

H			
M	E	F	G
L			

O — ver us God save the Queen.



For. f

D. C.

R E K H T A H.

Dill ne dannu leca re,

Andante.

Pia.

Pia.

For.

Fint.

Variation 1st.

Pia.

Piu Andante.

For.

# REKHTAH.

Dill ne danne leea re

Patan

*Fill the Bowl, and let's be joyous,*

## Air VI.

Andantino

Soprano 1<sup>mo</sup>

Soprano 2<sup>do</sup>

Basso

Piano Forte

Andantino

Fill the bowl, and let's be joy-ous, Time and Youth are

Fill the bowl, and let's be joy-ous, Time and Youth are

Fill the bowl, and let's be joy-ous, Time and Youth are

flying, why should anxious care annoy us. what's the use of sighing.

flying, why should anxious care annoy us. what's the use of sighing.

flying, why should anxious care annoy us. what's the use of sighing.

N.B. The Music in the Major Key, has been added to this Air.

# Hark the Song.

*Slowly*  
*Melancholy*



*ff* *p*

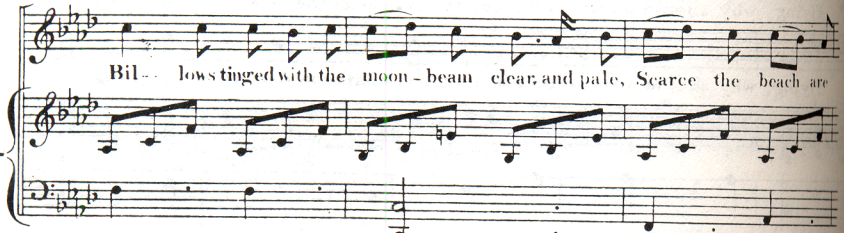
Hark! the song of the



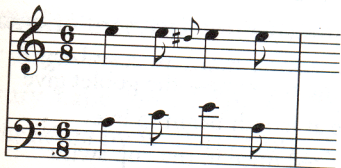
moan--ing ves-per gale, Thro' the wild fern way--ing;



Bil--lows tinged with the moon-beam clear and pale, Scarce the beach are







Ex. 3.5

*Andante espressivo*

(From a Hindostanee Melody)

The musical score is written for piano, consisting of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 9/4. The tempo/mood is marked *Andante espressivo*. The melody is marked with two asterisks (\*\*) at the beginning. The piece concludes with a double bar line and the word *Segue*.

Dr. Englishmen in India.

\*\* Violino Solo *gga alta*



This Song may be Sung in Public without fee or licence Except at Theatres and Music Halls but it must not be Paraphrased or Parodied without MR LEO DRYDEN'S permission. No 2 in C

WRITTEN BY J. P. HARRINGTON, COMPOSED BY GEO. LE BRUNN.



**INDIA'S REPLY**

Sung by **LEO DRYDEN**

*'DAGONET' of THE REFEREE, says:*  
 The idea of popularising the soldiers of other races and creeds who serve under our banner with the English people first occurred to me as I sat last Saturday evening at the Canterbury Music Hall, and listened to the mighty cheer which greeted Mr Leo Dryden when, dressed as an Indian Soldier, he sang 'India's Reply'. There was no 'Perish, India', sentiment among the thousands of spectators who sat, packed like herrings in a barrel in every part of the popular place of amusement. They cheered themselves hoarse for India and the brave natives who fight beneath her flag and have heard no song greeted with such honest and genuine and patriotic enthusiasm since the great days of The 'Russians shall not have Constantinople'.

Copyright LONDON: FRANCIS, DAY & HUNTER, 195 OXFORD STREET, W. Price 4/6.  
 Publishers of, Smallwood's Celebrated Pianoforte Tutor, Smallwood's 55 Melodious Exercises, Etc.  
 NEW YORK, T. B. MARMS & CO 19 EAST 22ND STREET.  
 Copyright MDCCLXXV in the United States of America by Francis, Day & Hunter.

Figure 3.1. The heroic and loyal Indian soldier as portrayed in nineteenth-century popular song (British Music Hall Society.)

# Kashmiri Song.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN

*Moderato assai, con molto sentimento.*

VOICE.

PIANO.

Pale hands I loved be.

side the Shali - mar,..... Where are you now? Who lies be - neath your spell?

*cresc.*

*cresc.*

♫ Gardens.

Copyright, 1902, by Mrs. Woodforde-Finden.  
New Edition. Copyright, 1908, by Boosey & Co.





# The Temple Bells.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN.

*Allegretto.*

PIANO.

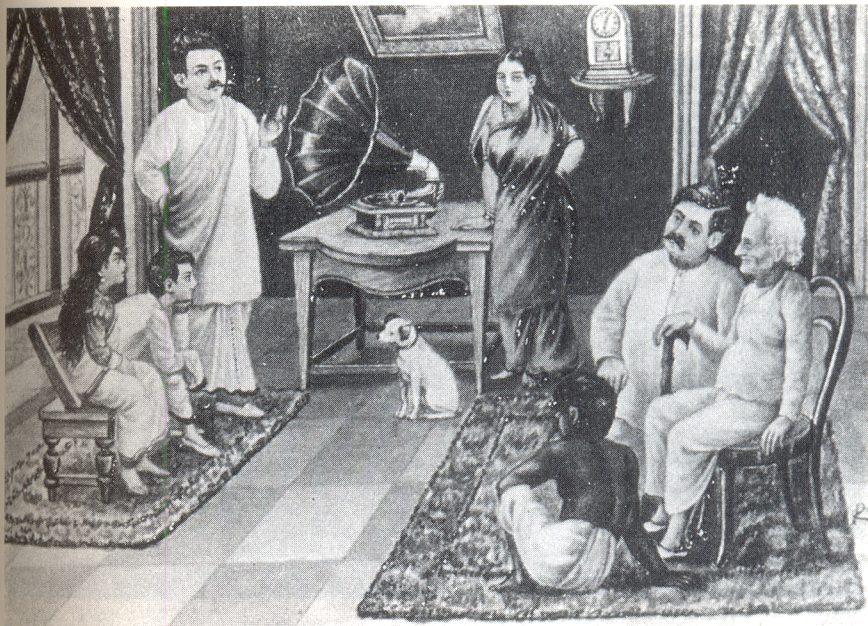


Plate 1. The marvels of the gramophone come to a middle-class Indian household. (EMI Music Archives, 1907.)



Plate 2. The goddess Sarasvati discovers a new medium of sound in the gramophone. (EMI Music Archives, 1906.)





Plate 3. The goddess Durgā uses the magical properties of the gramophone to subdue wild beasts. (EMI Music Archives, 1907.)



THE "GRAMOPHONE"  
IN THE COURT  
OF THE MANGIER THE MAGNIFICENT



Plate 4. The gramophone travels in time—a suitable gift for a Moghul emperor. (EMI Music Archives, 1905.)



Plate 5. Dancing girls, the quintessential symbol of the sensual and mysterious East, emerge from the horn of a gramophone. (EMI Music Archives, 1907.)



# Rag Khambāj, Tāl Ektāla

Āmār kara tomāra binā

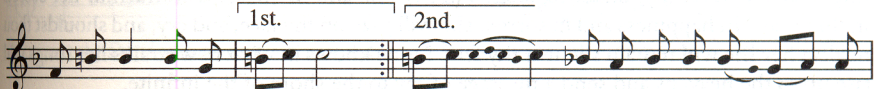
♩ = 60 Andante



Ā-ma-r(a) ka-ra to-mā-r(a) bi - - nā - - la-ha go la-ha tu -



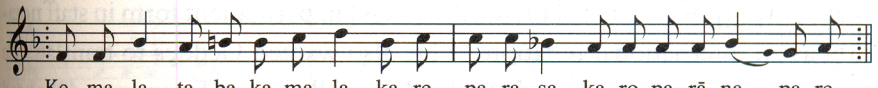
le. \_\_\_\_\_ Ā - mā-r(a) ka-ra to - mā - r(a) bi - - nā. \_\_\_\_\_



U-thi-be bā-ji tan - tri tan - tri — rā-ji Mo-ha-na an - gu -



le. \_\_\_\_\_ Ā - ma - r(a) ka-ra to - mā - r(a) bi - - nā. \_\_\_\_\_



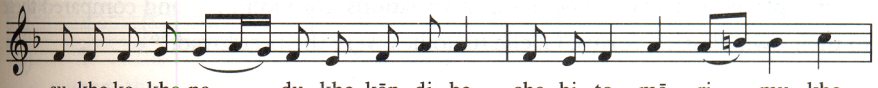
Ko-ma-la ta-ba ka-ma-la ka-re pa-ra-sa ka-ro pa-rā-na — pa-re.



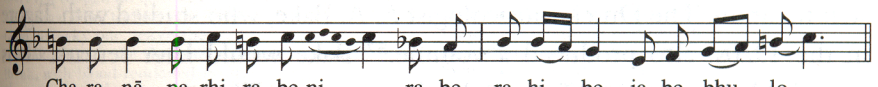
U-thi-be hi-yā gun-ja - rī- yā — ta-ba sra-va-na mu-le \_\_\_\_\_



Ā - mā-r(a) ka-ra to - mā - r(a) bi - - nā. \_\_\_\_\_ Ka-kha-na



su-khe ka-kha na - du-khe kām-di-be cha-hi to - mā - ri — mu-khe



Cha-ra-nā pa-rhi ra-be ni — ra-be ra-hi - be ja-be bhu - lo. —



Ke - ho — nā — jā - ne ki na - ba — tā - - ne

Ex. 5.1 *cont.*

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written with eighth and sixteenth notes, some beamed together. The lyrics 'U - thi - be gī - ta shu - nya pā - - ne Ā - nan - de -' are written below the staff. The second staff continues the melody, ending with a double bar line and the instruction 'D.C. al' (Da Capo, *allegro*). The lyrics 'ra bā - ra - tā — jā - be a nan - te - ra ku - le —' are written below the staff.

U - thi - be gī - ta shu - nya pā - - ne Ā - nan - de -

ra bā - ra - tā — jā - be a nan - te - ra ku - le —

Make me thy *vīnā*; lift me in thine arms. All the strings of my heart will break out at thy finger-touch. With thy tender hands touch my life, and my heart will murmur her secrets in thine ears. In happiness and in sorrow she will gaze on thy face, and cry; and shouldst thou neglect her she will remain silent at thy feet. None knows in what new strains her songs will rise up to the heavens and send a message of joy to the shore of the infinite.



# MARCH ALONE! STAND ALONE!

Akla Chelo Re!

March Time  
Chorus

Even al-tho' none come when thou call up on them march a-lone! march! Even al-tho'

2nd Time

march! Stand with courage, march with courage, Stand with courage, boldly step out lone! Al-tho'

none dare answer thy calling Tho' they turn their faces in fear,

turn their faces in fear, Yet open thy heart and cry out clear Truth, the Truth! tho' a-lone, Yet O

cry out, O cry the Truth, O cry out, O cry out, O cry the Truth, tho' a-

Chorus

lone thou stand a-lone, Even altho'

O-a even though all should leave thee,  
Leave thee lone, to face the forest—  
Lone, unlucky one, leave thee—!  
O break through the thickets of jungle, jaggy,  
Break, with blood-reddened fe-et,  
Tho' with blood-reddened fe-et! Still cleaving,  
O tread out, O tread out, still tread out thy tra-ck!  
Still tread thy way, alone!

*Refrain (with 'March').*

An-d when, in darkness and tempest,  
Doors are barred and lamps are hidden—  
Lamps are darkened and hidden—  
Lightening flash, wi' thunder crashing,  
Strike and burn thy body,  
Thy spirit shall fla-me with-in,  
Till spirit and body, a brazier, burning,  
Shall light thy way, alone!

*Refrain (with 'March').*





I was continually playing Indian music lessons which are called sargams the bases of different ragas. That's why around this time I couldn't help writing tunes like this which were based upon unusual scales. The best part for me was the instrumental solo in the middle which is in 5/4 time, the first of the strange rhythmic cycles I caught onto, 12,123,12,123.<sup>50</sup>

The melodic material of this piece derives from the *Khamāj* and *Kāfī thāts* of North Indian music. Two *tāls* are employed: *tīntāl* (16 beats) and *jhāptāl* (10 beats):

	X				2					0					3						
<i>Tīntā:</i>		1	2	3	4		5	6	7	8		9	10	11	12		13	14	15	16	
	X				2					0					3						
<i>Jhāptāl:</i>		1	2		3	4	5		6	7		8	9	10							



Ex. 6.3



## Ex. 6.4

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 X 1 2 3 4

We were talk - ing etc.

Ex. 6.5

X  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

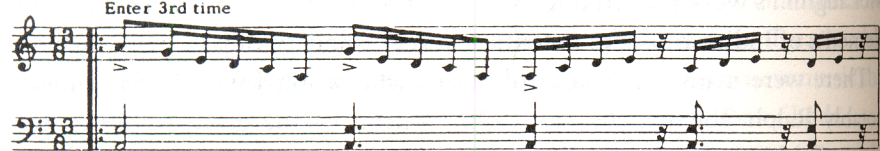
We were talk - ing — a etc.

## Ex. 6.6

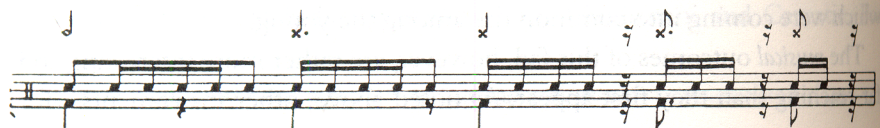
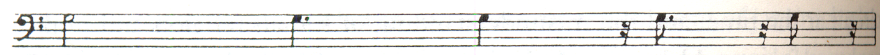
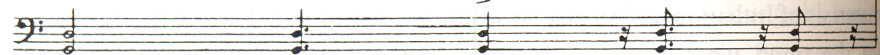
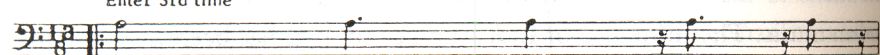
[E] Seven times



Enter 3rd time



Enter 3rd time





This page of musical notation is for a jazz piece, likely in 4/4 time. It consists of six systems of staves. The first five systems each contain five staves: four treble clef staves and one bass clef staff. The sixth system contains four staves: three treble clef staves and one bass clef staff. The notation includes various musical symbols such as notes, rests, and bar lines. Some notes are highlighted in green. The piece is written in a key signature of one sharp (F#). The notation is complex, featuring many sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a double bar line and a repeat sign in the final system.